

СТУДЕНТ

STUDENT

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ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ

50 cents

CANADA'S NEWSPAPER FOR UKRAINIAN STUDENTS



WE ON THE CENTRAL COMMITTEE UNDERSTAND
THE PROBLEMS OF WOMEN!

Enrollments Drop

According to a research report recently done for the Canadian Institute of Ukrainian Studies by Bohdan Krawchenko, enrollment in courses in Ukrainian studies was substantially lower in 1979-80 than for the comparable period in 1976-77.

In a follow-up study to his 1977 report on Ukrainian Studies at Canadian universities, Professor Krawchenko found that despite the introduction of courses in Ukrainian studies at Concordia University in Montreal and their revival at the University of British Columbia, the overall number of courses that were actually taught at Canadian universities declined substantially in the three-year period between 1976-77 and 1979-80. In the 1976-77 academic year 159 courses were taught in Canada. In the 1979-80 academic year the figure was 95.

Particularly striking are the regional trends. In eastern Canada, the drop in courses taught was from 67 in 1976-77 to 22 in 1979-80. In western Canada the comparable figures were 92 and 72. In 1980 over three-quarters of all Ukrainian studies courses were offered at western Canadian universities, accelerating a trend already discerned in 1976-77 when 58 percent of courses were offered by these universities. Whereas in western Canada course offerings in the Ukrainian language have remained stable (34 courses in 1976-77 and 32 in 1979-80), in eastern Canada (Ontario) a drop occurred — from 23 to 12. In eastern Canada in 1976-77, 18 courses in Ukrainian literature were offered; by 1979-80 a mere 5 were offered. In western Canada, literature courses numbered 26 and 17 for the given years.

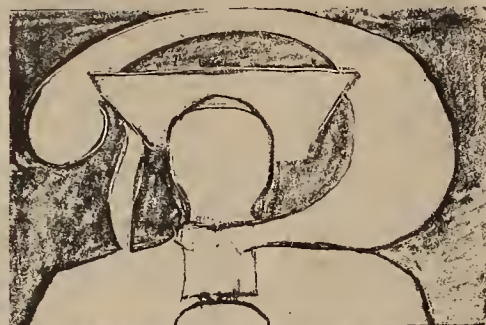
Undoubtedly conjunctural factors such as sabbatical leaves and the staggering of courses accounted for part of the decline. But with 65 fewer courses taught in 1979-80 compared to 1976-77, the numbers involved are too high for the decline to be explained by these

factors alone. Enrollment, or rather the lack of it, is taking its toll. We know of a number of departments where, as a result of poor enrolment, courses had to be cancelled. At the University of Windsor, for example, the problem is so serious that "courses in Ukrainian will be suspended next year for lack of enrolment."

The tale of declining enrolment, especially in arts faculties, is a familiar one and has given cause for alarm to educators across Canada. In the case of Ukrainian studies, both academics and the Ukrainian community have cause to be concerned with declining

ment by 28 percent. This enrolment trend has accelerated a process of concentration of Ukrainian university course enrolment in western Canada: 67 percent of the total enrolment in 1976-77 and 79 percent in 1979-80 was accounted for by western universities. Put in another way, the University of Manitoba and the University of Alberta each have higher enrolments in Ukrainian studies courses than all eight eastern Canadian universities combined. The average enrolment per course taught in 1979-80 was 10 students in western Canada, 8 in eastern Canada.

The number of Canadian



Ukrainian studies face a questionable future.

enrolment in eastern Canada, specifically in Ontario. Throughout Canada total enrolment dropped by 10 percent over the two-year period.

But the overall Canadian figure is not very informative, since enrolment trends in western and eastern Canada are so dissimilar. In eastern Canada, Ontario specifically, total enrolment in Ukrainian studies courses declined by a sharp 41 percent between 1976-77 and 1979-80, with language course enrolment dropping by 53 percent. In contrast to this, total enrolment in western Canada increased by 6 percent, and language enrol-

ment by 28 percent. This enrolment trend has accelerated a process of concentration of Ukrainian university course enrolment in western Canada: 67 percent of the total enrolment in 1976-77 and 79 percent in 1979-80 was accounted for by western universities. Put in another way, the University of Manitoba and the University of Alberta each have higher enrolments in Ukrainian studies courses than all eight eastern Canadian universities combined. The average enrolment per course taught in 1979-80 was 10 students in western Canada, 8 in eastern Canada.

The number of Canadian

In the next decade or so indicates that there will be problems for Canadian universities in general and Ukrainian programmes in particular. First, the general economic climate is propelling students into professional faculties rather than general arts courses. Secondly, as a result of demographic trends in the Canadian population, the number of 18-24 year olds (the critical group for university attendance) will decline rather markedly after 1982 with no improvement expected until the mid-1990s, when the children of the baby-boom generation will reach university. For the Ukrainian community in Canada this means that the student bodies of the 1980s and early 1990s will be the smallest in over 30 years. Purely on the basis of demographic data one can expect a decline in Ukrainian studies enrolment in the coming decade.

But in the face of this 'objective' situation, a good deal can nevertheless be done to improve course enrolment. Firstly, pre-university instruction in Ukrainian stimulates student sensitivity to the Ukrainian problematic making him or her a likely candidate for a Ukrainian studies university course later in his or her educational career. The rather positive enrolment record of the prairie universities is in part accounted for by the fact that university courses are at the top of an educational pyramid whose base lies in the elementary and secondary schools.

Secondly, it is part-time students, women in particular, who are the growing contingent in university enrolment across Canada. Thus off-campus courses, evening programmes and community outreach can do much to improve enrolment figures.

Thirdly, in our previous report we estimated that only 5-10 percent of students of Ukrainian origin take a Ukrainian studies course at university. It should be possible to raise this proportion through publicity

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campaigns and other voluntaristic measures. Lastly, mention should be made of the experience of the University of Manitoba. Between 1977 and 1979-80, enrolment in Ukrainian studies at that university increased by 55 percent, giving it the largest Ukrainian studies enrolment in Canada. An analysis of the ingredients of the Manitoba success story may yield useful suggestions for those concerned with improving overall enrolment rates.

The recent increase in enrolment at the University of Manitoba is the consequence of a number of initiatives taken by

(Studies cont'd page 10)

Koshtana Stankovich

Russian feminist visits Edmonton

Women rally for women's rights

Carrying placards, balloons and banners, and chanting feminist slogans as they marched, approximately 170 women, men and children paraded through downtown Edmonton on Saturday, March 7 as part of that city's annual celebration of International Women's Day.

This year the event had a truly international flavour, as Soviet feminist Tatyana Mamonova — recently exiled from the USSR because of her feminist views — was among the many people who braved the chilly weather to show solidarity and support for women's struggles around the world. With cries of "Out from the kitchen, out from the bedroom, out from under, women unite!" and "Not the Church, not the State, women must control their fate!" the demonstrators challenged the throngs of Saturday shoppers to confront the many issues that directly affect women in our society today.

The spirited group marched from the Alberta Legislature down Jasper Avenue to Sir Winston Churchill Square, where they were addressed by speakers who focused public attention on the array of problems women encounter in male-dominated society. Rape,



Mamonova (holding balloons) marches in Edmonton.

violence against women, sexual harassment, pornography, discriminatory hiring practices and unequal pay for equal work, were some of the issues raised in the speeches by activists in the women's community in Edmonton. The desperate situation of native women, the lack of adequate end-of-life day care facilities, the persecution of gay women and the need to reform some of the laws

affecting women, were topics that were also addressed by various speakers. The slogans on the placards reflected this diversity of concerns, ranging from the poignantly poetic demand for "Bread and roses" to the militant pro-choice cry, "Keep your laws off my body!"

But without any doubt the featured guest at the march and the rally that capped off the weekend festivities, was Ms.

Tatyana Mamonova, editor of the underground feminist journal, *Women in Russia*, had risked her life and liberty in the struggle for women's rights in the Soviet Union. "This is the first women's demonstration I've been to," she explained, "and it's not at all like the parades we have in the Soviet Union." Her remarks provoked cries of "Free our Soviet sisters!" from the sympathetic crowd.

Later that evening Mamonova spoke to an even larger gathering of people — numbering 400 — at a dinner, rally and social held at a local Edmonton community centre. Although her statements were sometimes badly translated and simply misunderstood by some in the audience, those in attendance listened attentively to her account of the problems facing women in the USSR and her description of the activities of the feminists there.

Mamonova made a point of identifying herself as a 'feminist' and not a 'dissident,' saying that she regarded the dissident movement to be 'male oriented.' And although she rejoiced at the news she had just received that fellow activist Natalia Maltseva had been released from solitary confinement (Maltseva contributed

articles to *Women in Russia* on the plight of single women in the USSR), Mamonova warned that the move should not be mistaken as a conciliatory gesture on the part of the regime towards the feminist movement. She described the concession as a public relations gesture designed to serve the self-interest of the Soviet state.

Mamonova then challenged some of the myths about the status of women in the USSR. She pointed out how the many progressive provisions regarding women in the Soviet constitution were totally contradicted by the reality of the lives of women in the Soviet Union. And she shattered any illusions people might have had about recent Soviet laws prohibiting women from being employed in heavy labour jobs (Saa text of Mamonova's speech on the canterspread of this issue — ad.)

Her speech was received with warmth and interest, and the audience showed its appreciation by giving her a lengthy ovation.

After a question and answer session with the audience, the tables and chairs were re-arranged to clear space for a dance floor and the evening concluded on a spirited social note.

Inside: Mamonova feature, Haivky, and a tough act to swallow...



Students meet in Saskatoon

Mykhailo Bociurkiw

SUSK western conference

STUDENTSKE ZHYTTIA

SASKATOON — On the weekend of March 6-8, some 25 students from across Canada gathered in Saskatoon to take part in the annual SUSK Western Conference. Hosted by the Ukrainian Students' Club at the University of Saskatchewan, the conference included delegates from 6 universities — Saskatchewan, Alberta, Manitoba, Toronto, Concordia and Carleton.

It was the third in a series of regional meetings which SUSK has held so far during the 1980-81 academic year, and served as a follow-up to the conferences held in Winnipeg and Montreal. In conjunction with last August's SUSK Congress in Edmonton, the upcoming June Presidents' Conference in Ottawa and the 1981 Congress scheduled for Toronto August 27-30, SUSK will have convened conferences in five different provinces within the last year.

Some key issues were discussed at the Western Conference — notably, a look at the issue of human rights in Soviet Ukraine was first on the agenda. At the invitation of the local organizers of the conference from the University of Saskatchewan — Lesia Maruschak, Liuda Mariutsan, and Raissa Cipriwnyk — a representative of Saskatoon's branch of Amnesty International, Johanna Michalenko, outlined the aims and objectives of her organization. Mrs. Michalenko urged Ukrainian Student Clubs to get involved with Amnesty International's appeal on behalf of Vasyl Stus, a Ukrainian poet who was sentenced last October to another term of imprisonment. [See *Amnesty appeal on behalf of Stus*, p. 5 — ed.]

The trials and tribulations of putting out *Student* newspaper were discussed by Mark Ferbey, chairperson of the

Student collective. Presenting a intimate look at day-to-day operations of the newspaper, Ferbey emphasized the long hours of work and effort which go into producing *Student* and stated that much more input is required from Ukrainian students across Canada if *Student* is to continue publishing on a regular basis.

David Lupul, a contributing member of the Student collective, discussed the newspaper's finances, describing the current

membership in the Canadian University Press's student advertising co-operative — Media Services Inc. In order to further alleviate *Student's* debt, it was suggested that Ukrainian Student Clubs could become more actively involved by soliciting advertisements and donations from their communities, as well as by donating some of the proceeds of fundraising dances to their newspaper.

"Why be apathetic to



situation as "not terribly good." Lupul expressed concern over the newspaper's inability to secure a strong financial base, adding that its omnipresent debt has now reached \$3,000. Despite current difficulties in financing and distributing *Student*, members of the collective remain optimistic about its long-term financial prospects, citing expected grant income from the provincial government of Alberta and new advertising revenue beginning this fall from

bilingual education when you can oppose it," was the way in which Maxym Lysack, a University of Saskatchewan student, characterized the attitude of some people toward the issue of Ukrainian-English language instruction in the provincial school system in Saskatchewan. Describing the bilingual education program in Saskatchewan as a "flop,"

(More SUSK page 11)

Sonia Maryn

An annual success story

U of T Ukrainian week

The University of Toronto Ukrainian Students' Club (USC) hosted its annual Ukrainian Week from 8-14 February of this year at St. Vladimir Institute, adjacent to the downtown university campus.

The intent of Ukrainian Week was two-pronged — to draw the non-active Ukrainian students on campus to a Ukrainian event, and to introduce the greater university community to Ukrainians culturally, academically and socially. Around these two objectives the Ukrainian Week programme was planned under the supervision of USC Ukrainian Week Co-ordinator, Michael Gedz. Combining energies and resources, the U of T USC presented what has to be termed a polished and well-balanced programme of events.

Ukrainian Week was initiated Sunday 8 February with the opening of an exhibit of student end event-garde art. The latter included both oils and prints by current Ukrainian

dissident artists, and was loaned through the courtesy of the Ukrainian Academic Society ZAREVO.

Monday 9 February 1981 was the first official day of Ukrainian Week, highlighted by an insightful seminar on "Language Retention and the Bilingual Schools Question" offered at noon by Jim Cummings of the Ontario Institute for Studies in Education (OISE). During the noon period live music and refreshments were provided each day of Ukrainian Week for students to drop by, have their lunch, socialize, and put brush to the making — works in progress throughout the week. Opening ceremonies held Monday evening were hosted jointly by USC President Borys Wrzesnewskyj and Ukrainian Canadian Students' Union (SUSK) President Mykhailo Maryn, assisted by the holder of the Chair of Ukrainian Studies, Professor Paul Magocsi. A

vyshyvka pub night followed.

The next day featured an evening piano concert by Toronto's avant-garde composer and pianist Lubomyr Melnyk. Melnyk's work, a completely unique genre known as "the continuous mode," is lauded for its ingenuity and ethereal quality. Melnyk has recently completed a text dealing with his technique and has recorded an album of his most original work.

Wednesday 11 February provided a stimulating discussion on the "Changing Structure of the Ukrainian Family in Canada" with speakers Rev. Bozky of St. Vladimir Orthodox Cathedral and Rev. Taterny of St. Demetrius Catholic Church. Presenting unorthodox views and challenging conventional outlooks, the two speakers succeeded in sparking the interest of the audience. That evening a coffee house was

(U of T continued page 10)

Montreal's McGill University has been humming with the activity of the Ukrainian Students' Club on campus. For Ukrainian Week, they hosted successful lectures by Prof. Radoslaw Zuk on Ukrainian architecture and Claudette Zawada on Ukrainian culture in eastern Slovakia. An entertaining film night on March 27 included a showing of Harvey Spaak's *Wood Mountain* Poems, Myrnie Kostash's *Teach Me to Dance*, Eugene Federenko's Oscar-winning animated short *Every Child* and Helya Kuchmij's Genie-award winning *Strongest Men in the World*.

A new executive was recently elected for the 1981-82

year, consisting of Mark Dzyrowicz, President; Nathalie Prychidne, V.P. Internal; Mykhailo Pasternak, Acting V.P. External; Anna Hladky, Secretary; and Ron Alexandrovich. They are already planning their participation at the upcoming SUSK conference in Ottawa in June, the Ukrainian Youth Organization Conference (CKYMO) in New York in July and the SUSK Congress in Toronto in August. They are also proposing to hold a banquet next fall, in conjunction with the Montreal Business and Professional Club, to introduce new graduates to the local business and professional community.

SUBMIT TO STUDENT



Articles, poetry, cartoons, photographs — we need you to submit your contributions to *Student*, to help us cover what's going on in the Ukrainian community in Canada and around the world. Anything sent in by students, about student life, or of interest to the student community, will be considered for publication. Although we cannot guarantee your work will get into print, we will give each contribution our careful consideration. Ukrainian-language submissions are, of course, most welcome. So help us tell it like it *really* is, by submitting today to *Student*.

A note regarding technical requirements:

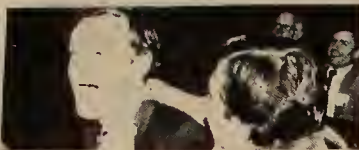
All articles should either be typed or neatly written, double-spaced between lines and with ample margins for convenience editing. Please stipulate any conditions you might have regarding the editing of content with articles of a sensitive political nature. Photos should preferably be black and white, and have details on the back describing what/who they depict. **Artwork and cartoons** should be done in black ink on clean white paper, with the artist's signature incorporated in the design.

N.B.: Do not send in negatives of photos, and keep a copy of your articles. If you want to have your material returned to you, please enclose a stamped self-addressed envelope with your submission.

Romanow paints picture of new west

Warning that the future of Canada is more seriously threatened today than ever before in its history, Saskatchewan Attorney General and Deputy Premier, Roy Romanow reiterated his province's opposition to Prime Minister Pierre Trudeau's constitutional package. Romanow was speaking to an attentive, but cautious audience at the Third Annual William Kurelek Memorial Lecture, held at the University of Toronto, March 2.

In an enigmatically ninety-minute speech to a surprisingly small audience of seventy-five people, Romanow likened Canada to a "string of pearls which hold together Canada's varied regions". He warned that if the present federal constitutional proposals are adopted, the "surprisingly workable" balance that has historically existed between Ottawa and the provinces will be destroyed. "Among the nations of the world, Canada's constitutional arrangement is unique because it has managed



Chrétien and Romanow clowning it up

to incorporate British parliamentarianism with American federalism." Mr. Romanow stated. He cautioned however, that by accepting Mr. Trudeau's proposals, Canada will undergo a "total reversal," in which the federal structure will ultimately be replaced by a unitary state.

Romanow, who last summer served as Co-Chairman of the joint Federal-Provincial body which solicited constitutional proposals, made repeated references in his remarks to the fact that the "new West" would settle for nothing less than equal political and economic status with Central Canada. He argued that the

proposed constitutional resolution currently before the House of Commons would do little to alleviate the long-standing grievances held by western Canadians towards the power barons of Toronto and Montreal. Though personally rejecting any form of western independence, he nonetheless reminded his audience that "the threat of western separation is growing."

Romanow listed natural resources, Senate reform, the proposed Charter of Rights and the constitutional amending procedure, as four areas where Saskatchewan sharply diverged from Ottawa's constitutional initiative. In calling resources

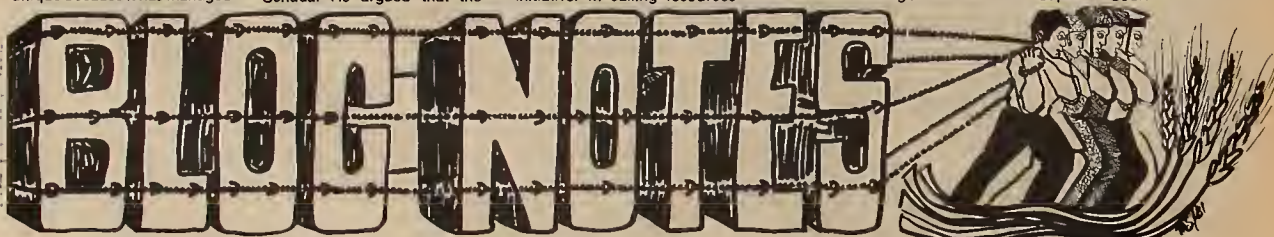
the "clerical beacon" of future economic growth, Romanow insisted that through compromise and consensus, the provinces and central government could reach an equitable distribution of future energy resources.

The Saskatchewan Attorney General also came out strongly against the Prime Minister's flirtation with the idea of a national referendum to settle the constitutional deadlock. "Not once in forty years has anyone called for a referendum. Most scholars and constitutional lawyers say that such a move would simply be a bad idea," said Mr. Romanow. In addition to expressing a genuine fear of overt federal influence in any future referendum, Mr. Romanow also attacked the federal government's recent "pro-Canada" media campaign and Ottawa's habit of portraying the provinces as "villains from within".

Furthermore, he noted a distinct change in Mr.

Trudeau's attitude toward constitutional negotiations with the provinces. Romanow observed that whereas prior to the 1979 federal election the Prime Minister sought out a more conciliatory approach, the post-Quebec Referendum Trudeau was "more determined than ever to halt decentralization before it led to more Levesques".

While Romanow's address in Toronto may have succeeded in convincing some that Ottawa was shortchanging the provinces in the proposed resolution, recent reports from London would suggest his pleas have fallen on deaf ears in the British Foreign Office. Minister of State Nicholas Ridley is said to have advised the Saskatchewan New Democrat that Westminster would not aid the provincial opponents of Prime Minister Trudeau's package. If this report proves to be accurate, it appears that the eight dissenting provinces' last hope lies with an eventual battle in the Supreme Court.



Shevchenko Prize

* The Shevchenko prize for literature this year was awarded to Anatolii Andriiovych Dimarov and Vladislav Andreevich Titov. One of the eight candidates for the 1981 prize was also Lina Kostenko, who had distinguished herself in the mid-1960s by her support of arrested Ukrainian intellectuals and who remains one of Ukraine's foremost poets (her historical novel in verse, *Merusia Churei*, 1980, has been reprinted by Bayda Books of Australia).

Anatolii Dimarov (born 1922) is well known for his short stories, a number of which have been translated into English. He won the Shevchenko prize for his two-novel cycle *Bil' i miv*, which relates the history of the village of Terasivka. Vladislav Titov (born 1934) was the only Russian-language writer nominated for this year's prize. He worked as a Donbas miner until 1960, when a mining accident resulted in the amputation of both his arms. He won the prize for two short novels: *Vsem smertiam nezlo...* and *Kovyli* — trava stepniae.

Solidarity

with Solidarity

*Support for the Polish workers seems to be on the rise in the Soviet Union. An essay in Russian samizdat, by a certain Ivan V. Bobrov, Voronezh oblast, contains the strongest statement of solidarity to surface thus far: "We support the Poles and say: 'We're with you, brothers!' And if it comes to bloodshed, we'll do everything we can to help you. If it comes to that, we'll join you on the barricades, under the same banner: 'For Freedom, For Bread!'" Extracts of Bobrov's article appeared in Ukrainian translation in *Ukrainske slovo* (Paris), 15 March 1981.

Writer's Union Formed

*A Ternopil oblast writers' organization is in the works, according to the Soviet Ukrainian poet and head of the Lviv oblast writers' organization, Roman Lubkivsky. Lubkivsky made his statement during a round-table discussion on Ukrainian literature sponsored by the Soviet Department of the University of Alberta, 17 March 1981. Within the next five years, the Ukrainian Writers' Union intends to establish branches in all twenty-five oblasts; currently four oblasts are without their own organizations. (See P.A. Zahrebelny's speech at the Twenty-Sixth Congress of the CPU, *Literaturna Ukraina*, 13 February 1981; Zahrebelny is a novelist and first secretary of the Writers' Union of Ukraine.) The most recently formed writers' organization is that of Volhynia oblast, which came into being on 25 October 1980 (Anatolii Skrypnyk, "Barvy pols'koho sviatu," *LU*, 4 November 1980, pp. 1-2). Formerly, Volhynian writers had belonged to the Lviv oblast organization, which now, according to Lubkivsky, has been reduced to fifty-nine members. It remains, however, the second largest oblast organization after Kiev, which boasts 503 members, i.e., over half the entire membership of the Ukrainian Writers' Union. (On the Kiev oblast organization, see the report in *LU*, 26 December 1980.)

Solidarity's Film Star

*Anne Walentynowicz, the crane operator of the Lenin shipyards who played a leading role in the Gdansk strikes of 1980, is now the heroine of a documentary put out by the Lodz film school. The film was made with the assistance of the Gdansk branch of Solidarity as well as the Gdansk city government and the shipyard management. (*Polytyka*, 28 February 1981, p.g. 2.)

Some Punishment!

*The West punished the Soviet Union for invading Afghanistan by implementing a grain embargo in 1980. During the first half of 1980, the EEC sold Moscow 305 million pounds sterling worth of food compared with 216 million for the whole previous year. The United States itself exported 15.3 million metric tons of grain to the USSR in 1979-80, compared with only 11.2 million tons in 1978-9. As the West threatens even more stringent embargoes in the future, Soviet leaders are understandably worried. The most insidious capitalist trick yet — Moscow will be buried under mountains of imported grain. (Figures are from the *Manchester Guardian Weekly*, 2 November 1980, p. 15; 15 February 1981, p. 6.)

Feminists Organize

*A Polish feminist organization has been formed in Warsaw. At its first meeting, held at the University of Warsaw in late November 1980, around one hundred women attended. An account of the organization and a list of its demands were published in the Austrian socialist periodical *Gegenstimmen*, no. 3, (January - March 1981).

Critical Solidarity?

*Informecni materialy is a Czech-language periodical published in Berlin but aimed at oppositional circles in Czechoslovakia. It is an overtly interventionist publication with a left-wing perspective, analogous to the Ukrainian-language journal *Diialoh* (published in Toronto). Links between two periodicals of similar profile have existed since 1976. *IM* no. 20 (June 1976) published a translation of the *Diialoh* interview with Leonid Plushch; *IM* no. 35 (July 1980) contained an interview with a *Diialoh* representative as well as a short survey of the Ukrainian opposition; the most recent issue, *IM* no. 37 (February 1981), contains a brief formal confrontation of its collaboration with *Diialoh*. Recently, *IM* has transformed itself from what is termed "a more or less openly Trotskyist periodical" into apolitical, but still revolutionary and Marxist, forum. Its current attitude to Trotskyism is now defined as one of "critical solidarity." The break with old dogmas reflects above all the impact of events in Eastern Europe and the practical requirements of agitation in the Soviet bloc.

Gays in Poland

*The Polish Party weekly *Polytyka* recently carried a full-page story on homosexuality, (Barbara Pietkiewicz, "Gorzki fiolet," 21 February 1981.) The article described the growing toleration with which homosexuality is viewed in North America and mentioned the formation and activities of Western gay rights movements. It also contained some vignettes on gay life in Poland. It is symptomatic of the accelerating freedom of discussion in the Polish press that this once taboo subject can now be broached and from a perspective of relative sympathy.

Ukrainian futurists

*NATO and Poland. On 13 February 1981 the NATO supreme commander, General Bernard Rogers, said that he did not believe it would be in the West's best interests for the Polish army to resist an invasion by the Soviet Union. (*Globe & Mail*, 14 February 1981, p. 5.) Rogers made his statement in Brussels, not Munich.

Peace in our Time?

*The rehabilitation of Ukrainian futurists of the 1920s is underway in Soviet Ukraine. In 1980 the publishing house *Radians'kyi pys'mennyk* released a volume of poetry (*Poezii*) by a peripheral figure of the movement, Andrii Chuzhyn. In his review of the volume, Levhen Adelheim spoke approvingly of the "innovative achievements" of the leader of the futurist movement, Mykhail Semenko ("Koly ty liubys' vse shvye," *Literaturna Ukraina*, 3 February 1981, p. 3). According to the dean of Soviet Ukrainian Literary critics, Leonid Novychenko, who addressed a University of Alberta audience on 17 March 1981, a volume of Semenko's works is scheduled for publication in Soviet Ukraine in 1982.

Stus: 15 more years

Amnesty International has received reports that Vasyly Stus, Ukrainian poet, writer and translator, re-arrested in mid May 1980, was tried October 2 and was given the very severe sentence of 10 years imprisonment and 5 years internal exile as a recidivist.

Mr. Stus is 44 years of age and is in poor health. He had recently completed 5 years in a corrective hard labor colony and 3 years internal exile.

His re-arrest in May took place during a country-wide crackdown on Soviet dissenters charged with "Anti Soviet agitation and propaganda." Members of the Ukrainian group of intellectuals monitoring the Helsinki Accord, are all suspect; many have received harsh sentences.

Vasyly Stus was first arrested in 1972 because of his continuing protests against the Russification of Ukraine and for his defense of imprisoned Ukrainian intellectuals. He steadfastly refused to renounce his convictions and asked to emigrate out of the USSR. He has close relatives in Canada

who vouch for his upkeep, should he be released.

In the autumn of 1975 Vasyly Stus was taken to Kiev for "re-education." While in prison he suffered for stomach ulcers and for a time was denied treatment and forced to do hard labor in the colony. Eventually he was sent to Leningrad for treatment where a large section of his stomach was removed in 1976. He was sent back to the labor camp.

In prison Stus continued writing and translations. Hundreds of these works were confiscated. He was forced to burn all his correspondence. He was subjected to constant harassment and denied the special diet required for his health.

In 1977 he was exiled to a remote part of the USSR and kept under close surveillance and constant harassment and intimidation. Nonetheless, he announced his intention of joining the Ukrainian Helsinki Monitoring Group. Completing his sentence, he returned to Kiev in 1979 and attempted to become an active member of

the group.

As a young man Stus took teacher training, taught school and served in the Soviet Army. His poems and literary articles were published in Ukrainian periodicals. While working in the Shevchenko Institute of Literature in 1965, he spoke out against the imprisonment of Ukrainian writers and cultural works. He was dismissed from doctorate studies at the Institute and denied publication of his poems and articles. He obtained work in construction as a labourer, but was fired, ostensibly for holding a job, "alien to his qualifications."

After 1965 his writing was widely circulated in the Ukrainian samizdat which brought him a reputation as one of the finest poets in the Ukrainian language. Two of his books of poems have reached the West: "Winter Trees" in 1970 and "A Candle in a Mirror" 1977. Stus's achievements as a poet have been recognized by invitations to lecture at U.S. Universities and by honorary membership in the International P.E.N. Group.



• The Canadian University Press (CUP) — of which *Student* is a member paper — has elected an ethnic Newfoundlander to the presidency of the organization. His name is John Parsons and he'll be taking over the reigns of power from out-going president Mike Belagus sometime in May. And in another purging of old faces, Peter Hammond of Nelson B.C., has ousted Nancy McRitchie from her position as western regional fieldworker. Peter has already had his first work and indoctrination session with the *Student* collective, and is slowly beginning to learn to speak English with an Ukrainian accent.

• Ukrainian students who are students of Marx will be interested to know that Roman Rosdolsky's important study, *The Making of Marx's 'Capital'*, is now available in an affordable paperback edition put out by the Trotskyist publishing house, Pluto Press. This classic work by an outstanding Ukrainian Marxist thinker was originally written in German but was recently translated into English by Pete Burgess. Another newly-published book that is sure to be of interest to all budding young Ukrainian Marxists — as well as students of Soviet bloc politics — is a collection of speeches and papers delivered by leading Marxist intellectuals and trade union activists at a conference held in Rome in November of 1977. Titled *Power and Opposition in post-revolutionary Societies*, this useful compilation (available through Pathfinder Press) contains works by such left-wing luminaries and socialist dissidents as Charles Bettelheim, Jiri Pelikan and the well-known Ukrainian Marxist, Leonid Plyushch. The latter has two contributions in the book, "Forward Together or Down Together," and a striking defence of religious freedom in the USSR (Plyushch is an atheist) made in some supplementary remarks entitled, "The Churches: That is not the Whole Story."

WARNING: Do not get caught reading this subversive literature by any fellow Ukrainian students armed with buckets and mops, as you may just get swept up in the current campaign to clean up SUSK's image.

• It seems everyone is getting into Ukrainian dance of late, including members of Britain's royal family. Crown prince Charles was recently caught by photographers doing *prysyady* while touring ethnic communities in Derby, England. Apparently, the young tsarevitch finds it less embarrassing to do the hopak than to fall off horses during steeplechases. At least he doesn't have to worry about splitting his trousers, which are usually on the baggy side — Bond Street's answer to Sharyvary!

• Word out of the United States is that the upstart Ukrainian newsletter known as *The Phoenix* has folded because of "apathy and intolerance." In the words of one former staffer who requested anonymity, editor Mark Malyi "did a tremendous job at great pains" but unfortunately New York City Ukrainians seem to be more interested in supporting "bar stools and empty rhetoric" than an independent, alternative publication. On an even more ominous note, *Student* has also learned that one of the writers on *The Phoenix* staff was physically threatened because he dared to express "deviant" ideas. One can only hope that *The Phoenix* will rise again from the ashes to take up the task of serving as an outlet for critical opinion in the Ukrainian-American hromada.

• Edmonton's Taras Chornowol Group has been giving jazz enthusiasts across Canada a great deal to groove over with his virtuosity on the violin. A recent article in the *Edmonton Sun*, under the headline, "Taras totally terrific," praised the band's style as "precise and smooth, running from sweet to ethereal." The versatile contributions of John Reid on tenor saxophone and flute, the frenetic drumming of Tom Foster, the strong bass of George Koller and the superb piano solos of Adrian Chornowol have created a fluid musical sound which massages the ears of all jazz-lovers. Taras is currently working on a demo tape of his own compositions with help from brother Adrian, hoping to market the tape in Toronto and make the big break into the professional-recording industry in Canada.

• In absolute defiance of *The Vertical Mosaic*, student journalist Peter Michalyshyn has been elected to the editorship of the University of Alberta's campus newspaper, the *Gateway*, for the 1981-82 publishing year. Peter, a former CYMKivets who hails from the well-heeled Edmonton Ukrainian ghetto of Grandview, has had the kind of experience in the Ukrainian community that is sure to serve him well in his new position. His legendary skills as a "hack" player in CYMK floor hockey tournaments are no doubt partly responsible for his rapid rise in the print media hierarchy, and the skills he developed terrorizing Ukrainian school teachers are sure to come in handy when he takes on the professorial mandarins in the ivory towers of ecodemie. It should be noted that in taking over the reins of the paper, Michalyshyn is following in the footsteps of another pioneer Ukrainian journalist, Judy Samoil — who also emerged from the Grandview ghetto — and another even more illustrious figure — Joe Clark, the alleged leader of the Progressive Conservative party and a short-lived prime minister of Canada. With that kind of precedent, who knows what bright future awaits the *Gateway*'s new leader.

• We are pleased to report that *Student*'s featured artist on the culture page in our last issue, Halye Kuchmil, was recently the recipient of a major award at Canada's equivalent of the Academy Awards. No sooner had our interview with Halye hit the streets than we found out that she had won a Genie award in the category "Best Theatrical Short" for *The Strongest Man in the World*. Just another instance of *Student* trying to keep you one step ahead of the news.

Stus letter campaign



Please write courteously worded letters to the Soviet Authorities expressing grave concern at the very severe sentence given Vasyly Stus. Amnesty International believes that Mr. Stus is a prisoner of conscience; has committed no crime nor did he advocate the use of violence. He has expressed his opinions and beliefs in a non-violent way. Voice concern for his health. His arrest is in contravention of the United Nations Covenant on Civil and Political Rights (1966), and on Social, Economic and Cultural Rights (1966), both of which came into force in 1976 and both had been ratified by the USSR.

Urgently request that Vasyly Stus be released immediately; that along with his wife and 14 year old son he be allowed to emigrate to Canada where he has close relatives who will assume total responsibility for him and his family.

A letter written in response to an Amnesty International appeal is part of a worldwide campaign in which thousands of others join. A steady stream of letters from all corners of our globe can and does have an effect on governments. Experience has shown that even the most repressive government may be anxious to have the outside world believe it is fair and reasonable.

Some addresses to USSR officials you may wish to use are given below. Send copy of any appeal you make to the USSR to their Ambassador in Ottawa; or write him directly to use his good influence and intervene on behalf of Vasyly Stus.

These are the forms of address to the various officials in need of contact on the Vasyly Stus case:

Write them now!

• Write to at least the following three: L.I. Brezhnev; the Procurator-General and to the Ambassador in Ottawa — or send a copy to the latter.

• To Leonid Brezhnev, General Secretary of Communist Party of the Soviet Union, USSR, Moskva, Kremi Generalnomu Sekretaryu TsK KPSS: Predsedatelyu Prezidiuma Verhovnogo soveta SSSR L.I. Brezhnev.

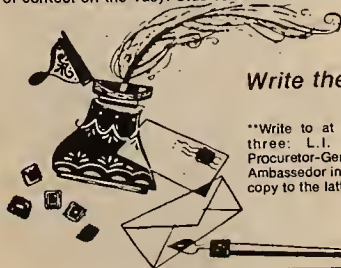
• To the Procurator-General of the USSR: USSR, Moskve Pushkinskaya ul. 15a, Procurator, Procuratura-SSSR, Generalnomu Prokuroru.

To N. Tikhonov, Chairman of the Council of Ministers of the USSR: USSR, Moskva, Kremi, Predsedatelyu Sovetu Ministrov SSSR, Nikolai Tikhonov.

To the Procurator in the Ukraine: Mr. F.K. Glukh, USSR, Kiev, Ukraine, SSSR, Kreshchetik 2, Respublikanskaya Procuratura, Prokuroru F.K. Glukhu

To the First Secretary of the Communist Party of the Ukraine: USSR, Kiev, Ukraine, SSSR, U.Ozdzhonikidze 11, Pervomu, Sekretaryu TsK KPU, V.V. Scherbitskomu

• To the USSR Ambassador in Ottawa: His Excellency Dr. Alexander Yekovlev, Ambassador 285 Charlotte St., Ottawa, Ontario. K1N 815



Tatiana Mamonova:

Tatiana Mamonova, the recently-exiled Russian feminist, is a woman of many talents. In addition to being a committed activist, she is also a writer, translator and poet. But she is perhaps best known as being one of the founding editors of the samizdat feminist journal: *Almanach: Women and Russia* — the first issue of which is now available in an English translation published in 1979 by Sheba Feminist Press. This is the text of the speech she gave at the International Women's Day Rally in Edmonton on March 7. And below is a translation of an interview with Mamonova to be published shortly in the Ukrainian journal *Diialoh*.

I would really like to maintain the festive atmosphere of this day, but unfortunately, I must speak about very sad things, and not happy ones.

Today, I phoned my husband in Paris and I discovered that my co-worker who took responsibility for the *Almanach* in Leningrad after my exile (Natalia Maltseva — eds.), was released from prison. Unfortunately, I cannot wholeheartedly rejoice about this.

I do not know if this freedom is sweet to her and whether we can consider this a victory. But we are aware of the fact that Vera-Natasha — I refer to Vera Golubeeva and Natasha Maltseva because she works under a pseudonym (the former is the pseudonym — eds.), who was released from a KGB isolation cell where she had been for two months — was subjected daily to pressures, interrogations, and blackmail. We are well acquainted with the methods of the KGB: first the stick — the threat of seven years imprisonment — then the carrot — you may return to your daughter if...

Of course, we rejoice in the release of Natalia Maltseva. It means our fight was not in vain. For if she had been sent to the damp prisons she surely would have died because she is sick with tuberculosis. And it is a very great ordeal for Maltseva to be separated from her child. But some people expound it otherwise. "She broke," one newly minted emigrant told me ten days ago in Paris. Was it not perhaps this celebration by our secret phallocrats that the KGB counted on, letting Natalia Maltseva out of its claws just before March 8? You see, March 8 is official women's day in the USSR. I think that the KGB decided that it was not necessary to compromise itself further with pronouncements against women when there is the opportunity to compromise feminism. For a whole campaign unfolded around the arrest of Natalia Maltseva. The democratic forces of the world and feminists of many countries took up the matter of Maltseva and her defense. How many written protests reached the embassies and the Kremlin, and how many oral statements were made! We are convinced that it was

this activity of ours that forced Mr. Brezhnev to touch upon the "women's question" at the Congress (of the CPSU — eds.) and the Soviet press to begin discussing the plight of single mothers.

We do not make any claims on the authorities to begin quoting from our *Almanach*. We are encouraged, however, by the fact that the authorities have turned their attention to problems which we touched upon in the *Almanach*.

I want to express our bewilderment with regard to the new law on the limitation of heavy labour for women, which recently appeared in the Soviet Union. We were awaiting not prohibitions, but the right of choice; not a return to the relic of the family hearth, but the possibility of more fully expressing ourselves. There were few women truck-drivers, captains, airplane pilots — now there will be even fewer. Women will remain in their posts as cleaning women, and janitors, and housewives, whose work is generally not counted as work yet is in fact the most exhausting. The results of scientific investigations which are carried out in the Soviet Union — and which are supposed to make life easier for women and protect their health — it seems to me are used practically against women.

Our *Almanach* emphasizes the fact of woman's exploitation in the family and we consider that in our time a new proletariat has developed as the most oppressed class — women — of all levels of the population and of all nationalities. It was for this reason that our *Almanach* chose a pluralist platform and offered a podium to women of all ages and persuasions.

The authorities looked askance at our *Almanach* for a long time, resorting to all kinds of indirect pressures and means of suppression. The authorities did not risk immediately designating our *almanakh* by the same terms they always apply to samizdat and to the producers of samizdat; the KGB did not risk declaring it libelous but cautiously described it as being "tendentiously ideological."

I want to explain why I gave the *Almanach* the name *Women and Russia*, even though our problems were not at all restricted to Russia. These were tactical considerations because of the psychological atmosphere in the Soviet Union, which reflects the allergic reaction of society to the constant ideological indoctrination. It was absolutely clear that if we gave the *Almanach* the title *Women in the Soviet Union or Women in the Socialist Countries*, we would by this very name turn off ninety percent of our potential readers, who know perfectly well from the official media that the Soviet woman is the most fortunate and completely equal in rights. This is certainly believable if you only examine our constitution and legislative enactments. But unfortunately, in practice, women can make use neither of the constitution nor of the legislative rights, which continue to exist only on paper. Our society does not offer a woman the necessary conditions for realizing her personality. She is suffocated by incredible burdens in the family and in the factory.



An exclusive *Diialoh* interview with the editor

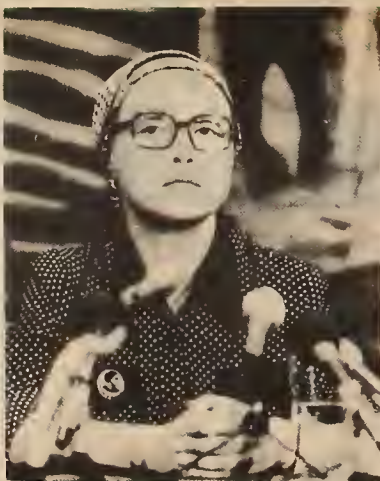
Diialoh: You have stated that you consider yourself a socialist feminist. How would you define this current — socialist feminism — and what are its origins?

Mamonova: I consider myself as being a Socialist but I do not consider myself a Marxist — this is very important. Because, Marx, from my point of view, never solved a very important, and real problem for our time — the exploitation of women within the family. And this is the most important question for our *Almanach* (subtitled *Women and Russia* — eds.) because we believe that the Emancipation was incorrectly understood in the Soviet Union — equality means not only new rights for women but also new responsibilities for men.

Diialoh: But there were some attempts in the 1920s among women, though not reflected in formal laws, where they experimented with a variety of different living situations for example. Thus, instead of living in a family unit —

Mamonova: I think that on the territory of the Soviet Union — at that time Russia — feminism already existed in the 1860's and it developed right up until the Revolution. However, I believe that the feminists and the women revolutionaries were bound to sacrifice their feminism to the Revolution because at that time the struggle for workers' rights was considered to be the most important struggle, it was seen as being a very realizable ideal and therefore must be given primacy, and perhaps, this was true at that time. Meanwhile, it was generally held that the woman question would solve itself automatically, in time. But as far as we can see, in the Soviet Union women's questions have not solved themselves automatically up to our time. But the primary reason, I believe, why Russia was unable to realize those socialist ideals championed by the Revolution was because it was extraordinarily weakened by war, hunger, by intervention and what was of even greater importance was the fact that on the backs of the Revolution's children, there developed the parasite known as Stalinism, which from our point of view, was counter-revolutionary and which nullified all of those excellent initial steps taken in the 1920's concerning the position of women and the transformation of the family. However, the primary substance of the demands was not realized because it was dismembered of all content.

Well, in 1965 in the Soviet Union we were experiencing a sort of liberalization after the nightmare of Stalinism... it was at this time, in the 'hot 1960's' that I was educated — it was a wonderful period for me because then it was possible to read about feminism and other things, and it was possible to publish articles



who worked in Leningrad, well, in the 1970's work was... intertwined with degradation and for us, it was connected with the events in Czechoslovakia because when the social ferment in Czechoslovakia was crushed, it became much worse for the people in the Soviet Union — it was a general process of degradation.

Diialoh: Did you hear a lot about the liberalization processes in Czechoslovakia in 1968?

Mamonova: The official press, of course, did not talk very much about it. It only talked about the 'regeneration of fascism' and about the 'rebirth of fascism' there — we had lots of delirious ranting in the press. Of course I had many dissident friends, and together we often talked about this subject. They were intelligent people, but, I think, even ordinary people — those who did not have the opportunity to spend a lot of time to think about such questions — understood what was happening. Well, sometime in 1968 I was called in for questioning by the KGB — in the case of my Moscow friend whom we supported — not only him but everyone who was against the occupation in Czechoslovakia — we had a very shallow discussion in

the KGB office, and I still had many illusions about Soviet socialism. With some naïveté I asked for a reason why they refused to give the Czechoslovak people their freedom, and why I wasn't allowed to publish a free women's journal. I later forgot about my reference to a women's journal, but was reminded of it in 1979 when the *Almanach* was published. You see, the name of the editor of our *Almanach* was nowhere mentioned — I was the editor then — but the KGB reminded me of my statements in 1968 concerning my desire to publish a women's journal. As you can see, our KGB works quite efficiently.

Diialoh: Did you know about the Ukrainian movement of the 1960's?

Mamonova: The fact is that I travelled throughout the Soviet Union to learn about life there... I knew a bit about the differences in the condition of women in the other republics of the Soviet Union. Yes, I knew about life there to some extent, although I can't say that I knew that much, because, unfortunately, everyone was increasingly confined and isolated within very narrow circles due to the fact that it was impossible to establish open personal relations with people.

Diialoh: Did you know Nadia Svitlychna...

Mamonova: I only...

Diialoh: ...or Alla Horská?

Mamonova:...I only knew of her, but, regrettably, I never met her. And what's happening with Alla Horská at this moment?

Diialoh: Alla Horská was a famous artist in Ukraine who was active in the movement. In 1970 she was found dead in her home. It is unclear as to what exactly happened to her... whether she was pushed, or accidentally fell down the stairs in her house. Alla Horská was one of the artists who created a Vitreage (a stained-glass panel — eds.) at Kyiv University.

Mamonova: I had heard of her but I had no idea that she was dead...

Diialoh: Her Vitreage had Tares Shevchenko standing with his arms over his head making a sign of unrelenting struggle. This stained-glass panel immediately became a symbol of resistance for the Ukrainian dissident movement and so the panel was quickly removed from the university and destroyed by the authorities. We have a few photographs of it left. You know, when Ukrainian dissident women arrive in the West, they frequently say that — Svitlychna for example, said that she is in favor of the feminist movement although she also feels that democratic rights must be primary while national rights must also be vigorously supported. My question is, How do you see this? How can we unite the feminist movement and

A Feminist Speaks



From our point of view, equality means not only new rights for women but also new responsibilities for man, and this has not been realized in our society.

The co-workers of our *Almanach* tried to expose the paradoxes of our emancipation. Women, who are forced to remain silent and endure pains, end up speaking with their full voice. The KGB tried to persuade, scare, shut them up, chase them out. Nothing helped. The voice of women continued to resound. Then actions by the KGB became more aggressive and more frank: searches, arrests, and the like.

We cannot demand that each of our co-workers be a heroine. The *Almanach* is the cry of woman. It is her agony. And it is the protest against this agony. But if it is made even more agonizing and the woman becomes silent or "agraes" with the violator, can she be blamed for this?

Our movement is not elitist. This is not a movement of a few extraordinary women. This is not a heroic crusade, but a human one.

When we are asked if we are marxists or anti-marxists, we reply "we are feminists — it is a new politics, it is our politics." We think that it is precisely in feminism that humanism finds its most poignant expression.

It can be said that we are for social transformation, and that we think that the socialist revolution in Russia was not in vain. Our Revolution did contribute to the transformation of the world, although, unfortunately, Russia itself, exhausted by the Revolution, could not realize its ideals. Russia was extremely weakened by war, by famine, by intervention, and by the fact that on its sickly body there grew up such a parasite known as Stalinism. Stalinism, from our point of view, was counter-revolutionary; it negated all of the initial measures taken after the Revolution in the twenties.

We came to the conclusion that because men were unsuccessful in building socialism, shouldn't women undertake to do this? In Russia, feminism had already existed in the 60's of the 19th century. But during the Revolution (in 1917 — eds.) women were forced to sacrifice their feminism to the revolution. Feminism, during the Revolution, was labelled as a *petit-bourgeois* tendency and women were reassured that when Communism was realized their "women's problems" would be automatically solved. But we see that the generation of our grandmothers has vanished, the generation of mothers is disappearing, our own children are growing up, and yet, the "women's problems" are not automatically solved. We might even say that there is observable a maximum regression in the position of women at this time. The woman is being shoved back into the out-dated family. And, in fact, society is once again saddling her with the three well-known German "K's": kitchen, children and church — these are the ideas which are still flourishing in the Soviet Union, both officially and unofficially.

*Everyday life is torture
the old chargers' hooves are worn down
I long to leave the house —
And you really have never known
whose whiteness drives me out?
The brilliance of paper
is the purest of murky water!*

from a poem by T. Mamonova

I want to return to the fate of Natalia Maltseva. I want to say that she suffered because she is a single mother; she wrote about her suffering in our *Almanach*. Her greatest pain came when she was denied all visits from her daughter — possibly for many years. Thus, we received news that she became ill in prison, and that the KGB officials then used drugs on her — drugs which were designed to destroy her personality. After two months of this torment, they arranged a meeting for her with an older man, who had previously been at her home once or twice. I don't know whether or not he was married. Later, this man was released to the West where he began very intensely to spread the idea that Natalia Maltseva "admits her errors with tears in her eyes." Unfortunately, among our emigration there were those who eagerly took up this rumor. Was it not the same people who readily, at the beginning of the development of the *Almanach*, accused the women's movement of emotionalism, priding themselves for being manly dissidents?

Not long ago, there appeared a note in *Rus'kaia Mysl* which carried the message, "if you believed the sermons of Father Dudko" — he is a well-known activist of the Christian-dissident rebirth in Russia — "then do not believe his words from the moment he falls into the hands of the KGB, because he will be speaking through the mouth of the KGB; they will not be his own words." It was with these words that I wanted to finish my speech. I want to say that I don't know what will happen further with Natalia Maltseva, but if she speaks with words not her own, then do not believe her, because Vera Golubeva once existed and her words continue to exist.

I want to remind you not only of the trials conducted by Stalin, when people with revolvers at their heads confessed to their mistakes; I want to remind you also of the mediaeval inquisition where the so-called witches similarly admitted their guilt. Thank you for your attention.

Translated by Liubomyr Szuch

editor of *Almanach: Women and Russia*

the national movement. Is it possible? Are these two separate problems?

Mamonova: No, these are not two separate problems and at this point I would like to pause to explain the naming of our *Almanach: Women and Russia*. I was compelled to choose such a name because I could not name the *Almanach: Women and the Soviet Union* or *Women in Socialist Countries* (even though I am interested in the condition of women not only in Russia, in the Soviet Union, but also in the so-called Socialist countries) because of the contemptible psychological atmosphere which exists in the Soviet Union and especially in Leningrad and Moscow. It was an allergic reaction to these divisions, to all these terms — "Soviet Union", "Socialism" — which are bandied about so much by the official press, that people do not believe in them; there would be no one to read our *Almanach*. For this reason I was limited to choosing this restricting name, which offers, perhaps, quite a primitive possibility — but it's a beginning.

Dilaloh: Perhaps we could ask you — what do you see as constituting the main feminist questions in the Soviet Union?

Mamonova: I... I'll explain why I am not at all inclined to answer that question. In the Soviet Union, they talk very much about the tasks of our society end, in general, — I'm referring here more to the psychological atmosphere than to the very concrete tasks — to be sure, from my point of view, the psychological revolution is most important — and so here you already have a task — a revolution in consciousness. I don't know if you understand the phrase "allergic reaction", but it is not only a reality for me, but also for very many people in the Soviet Union and especially for young people. They actually can not even listen to those words anymore because they have recognized them to be lies a long time ago.

Dilaloh: But, if you believe that there is a need to begin thinking differently, then what kind of change is this — what does it entail? What are we searching for?

Mamonova: I think that the first deficiency of the Soviet Union is the unavailability of information. Our women not only do not know their own history, they also do not know the history of the international women's movement; they are kept in total isolation, completely cut off. So one of the things to do is to inform them about their own history. You see, Stalinism destroyed the relations of the structural force of the ... in the country. It promoted a cleavage between the generations and for that reason people do not know their history. We must explain to them their history and the history of the international women's movement because I believe that our rulers are intent on keeping people in isolation, they are intent on suppressing information on the events occurring in the international women's movement.



Whenever the word feminism is used by the authorities, they say such things as "oh yes, once upon a time, somewhere there used to be a small feminist movement, just like there are a few tiny insignificant groups somewhere now, but they aren't movements — only petit-bourgeois cliques which are formed by women who have nothing else to do." In this connection, having already been in many cities of the world, I personally felt the strength and force of the women's movement.

I do not want to divide the national question from the democratic feminist movement — I say democratic movement because I believe there exists only one feminism; there is no such thing as an "Eastern" feminism and a "Western" feminism; there is but one feminist movement in which, most importantly, all women of all countries, republics and nationalities participate with a desire to transform the world.

Dilaloh: How can this be organized? Is this a personal question for individual women to solve or do you see organized groups working on this problem? Because, in the West, a major strength of feminists is their ability to organize all kinds of groups. Should women get together and talk about their mutual concerns, and in this way re-assure one another, get strength from each other? I am aware that doing this in the Soviet Union is

very difficult but still, the question remains — how can this be organized?

Mamonova: It is very difficult. I was compelled, for example, to act mainly on an individual basis, to talk with individual women. And you know, throughout the period after 1956 I was able to talk to thousands and thousands of individual women throughout the Soviet Union. This question has long been a burning issue for me and I have always considered myself a born feminist. I think it was from a desire to see justice done. It was an elementary desire for justice. I wanted to know the condition of women in the Soviet Union. Wherever I went in the Soviet Union, I found the situation of women to be equally tragic — whether it was in Russia, Ukraine, Central Asia, Kavkaz, or Kamchatka, — the life of women is extremely difficult. That is why I do not think we should split up the national movement from the feminist movement. We could work in parallel — the national movement could struggle, naturally, for its own national interests, but for me they do not conflict with each other because both the national movement and the feminist movement are democratic movements.

Dilaloh: Yes, yes, I agree with you. I want to ask you about Lesbians in the Soviet Union. One thing which struck me when I visited the Soviet Union was that sexual questions are not discussed there. When I became a feminist, sexuality was a very important question for me and yet in the Soviet Union this question is nowhere discussed either in Samizdat or elsewhere. It seems to me that the *Almanach* was the first to touch upon this issue. I think when we speak of democratic rights, in a general human sense sexuality must also be included as a component part of such rights.

Mamonova: I agree that this is a very important question and as the editor I believed it was necessary not only to write about it in the first issue of the *Almanach* but also to talk about this delicate — indeed quite delicate — issue as I'm sure you noticed. But also, it was such a delicate issue that broaching this subject brought forth a very great furor against me. I was charged with being amoral not only by official spokespersons, but even by the right-wing of the dissident movement. I think they were just following the example of the bigoted and hypocritical Soviet officialdom. Those dissidents know very well that sexuality in the Soviet Union — both male and female sexuality — exists in a repressed state here, and we can't remain silent about it or ignore it. Its time to begin talking about it because people often suffer from it — especially women — women are frequently forced to hide their feelings, and so they often fall into states of depression and other illnesses because they can't express themselves. They aren't allowed to be

(Mamonova continued page 10)



A Coming of Age...

KVITKA
KVITKA CICYK
KMC Records
KMS 1001

- 1) Ivanku
- 2) Rushnychok
- 3) Stojit hore vysokala
- 4) O vyidno selo
- 5) Kolysskova

- 1) Sydri divcha ned bystroiu vodolu
- 2) Babusiu ridnen'ka
- 3) Oi kazala meni maly
- 4) Komaryk
- 5) Nuch taku hospody
- 6) Mandzia
- 7) Ishumyt' i hude
- 8) Te tumen i aom koty'sia
- 9) U horakh karpatakh
- 10) Vozv'yti baidanu
- 11) Varkhovyino

So much for advance planning and publicity. Last issue I promised the latest from the KUBANSKI KOZAKY, but circumstance has relegated these Parisian favorites to the back burner for a month or two. Circumstance, you ask? Well, I happened to catch ROMAN ONUFRIYCHUK's Ukrainian radio program on Edmonton's CKER a few weeks ago and heard a piece of music that devastated every intention for this issue's RET SENDS YA. Admittedly, I'm seldom overwhelmed by a single song, especially when it's a narodnia pisnia. I was weaned on and have heard in more arrangements than I care to remember. There are, however, exceptions to every rule, and I seem to have lucked into one.

The song was that favorite folk standard "Ivanku," which has been refreshed so many times by so many people it borders on being tacitly recognized as the unofficial anthem of Ukrainian folk music. Not only has "Ivanku" been entrenched in the repertoires of ensembles such as Kiev's VERHOVKA FOLK CHORUS and Winnipeg's O KOSHETZ CHOR, but it's standard fare for contemporary Ukrainian groups as well. And yet, here was something a little different — unique. Superb production, an orchestral arrangement that took your breath away, and a voice that was magical yet hauntingly familiar.

As it turns out, the sensation of familiarity is well-founded. Audiophiles may remember a somewhat obscure release from the late 1960s or early 1970s entitled IVANKU, featuring the New York-based IRENA BISKUP ORCHESTRA. The album was a significant departure from the mainstream of contemporary Ukrainian musical development of the day in North America, breaking new ground and taking more than its share of chances. That in itself may account for the record's present obscurity. Nonetheless, the highlight of the IVANKU album was the debut appearance of a young lady by the name of KVITKA CICYK. A diamond in the rough at the time, her vocal abilities still sparked and served notice of bigger end better things to come. Perhaps through mere coincidence, the album's best track was the title song "Ivanku."

A decade later... Again, the same song, with the same familiar voice, but a different KVITKA CICYK. And with her new album KVITKA, the lady proves she's come of musical age. It was a long time in coming but well worth the wait. The rough edges have been shaken off and expectations have all been surpassed. KVITKA CICYK is back; this time, hopefully, to stay.

CICYK's two renditions of "Ivanku" provide a convenient framework by which to gauge her musical growth. Reliable sources indicate that first time around she was merely a hired voice, continually held in check so as not to overshadow the IVANKU album's focus, which was the BISKUP ORCHESTRA. The final product lends credence to that assessment. Now the focus is KVITKA CICYK, and the album is all KVITKA. Backed by a coterie of fine studio musicians and leaving the producing and arranging duties to a very talented JACK CORTNER, CICYK appears to delight in her free hand and traverses a broad range of her imaginative abilities. Gone is the naivety of girlhood, replaced by the wide emotional spectrum of womanhood which all the while retains a sense of innocence. And still the overriding gentleness — nizhnist — so essential to CICYK's appeal.

Side One of KVITKA leads off with the song "Ivanku," which by itself is worth the album's purchase price. What follows is a by-and-large well chosen set of folk and estrade favorites which CICYK approaches with confidence, cognizant of each song's sentient range. The tunes are well known but to each she adds a new perspective while delivering the message intact. The bittersweet loneliness of "Rushnychok," the melancholy lament of lost youth in "Stojit hore vysokala," and the gentle dream-like quality of "Kolysskova" — it all shines through. Only the inclusion of "Oi vyidno selo" is questionable. By nature a macho tune requiring powerful arrangement and delivery, CICYK's interpretation falls short of the mark.

At first glance, Side Two of KVITKA can appear startling, as CICYK manages to squeeze in a virtually unheard-of total of eleven songs, each running approximately two minutes in duration. Consequently, the listener is occasionally left hanging, the song over before it can be appreciated fully. Be that as it may, there are some magical moments. The arrangement of Sydri divcha ned bystroiu vodolu is reminiscent of the Swedish supergroup ABBA and would be a sure-fire pop hit if sung in English. The child-like innocence of "Babusiu ridnen'ka" is a guaranteed heart-breaker, while the overlapping harmonies of "Oi kazala meni maly" are a delight. The bluesy quality of "Komaryk" adds a refreshing perspective to this children's tune. And CICYK's rendition of "Nuch taku hospody" is enough to make anyone want to fall in love. As for the album's last six songs — a bit of a disappointment. They lack the intensity and depth of interpretation which characterize

(Ret Sends Ya continued page 11)



The crowd eats up Pyrih and the Holubtsi.

"Mizh liudmy my ne vazhni
Dumky yim usi durni
Ruky yih shchos ne pryvitni
Kazhut my ne ambitti
Tze ye moie pokolinnia"

They're onstage. They're loud — and brash — and raunchy. They're terrific. Petro Pyrih and the Holubtsi, Toronto's nova khvylya sensation, are doing their first big gig at the U of T's Ukrainian Week cabaret, blasting out Ukrainian lyrics to The Who's "My Generation" and sending the audience into a state of frenzy.

"What we're doing is the most outrageous thing possible as far as the community goes," says Andriy Czornyj, lead guitarist of Petro Pyrih. "The theatrics, the sensationalism — they're all part of it."

Czornyj gives a highly charged performance replete with leaps, bounds and guitar windmills. He wears a regulation Plast odnostrii — anolesocks, shorts, shirt and kerchief. On his head he sports his own addition — a beanie, propeller and all.

"People tell us: To ne muzika, to primitivism, says Andriy Holowatyj, main vocalist for the group, "and they're right. But that's what the kids want." And that's what Czornyj, Holowatyj, Yurko Huculak (keyboards), and Bohdan Moroch (drums) give. They groce, they grind, they send pulses of energy out into a hungry audience which pleads for more.

"Once I rolled around on the stage saying 'hochu spaty, hochu spaty,'" says Holowatyj. The audience — a group of Plast youth — loved it. Their elders, stationed at the rear of the small auditorium, were aghast.

"When the camera flashes went off," recalls Czornyj, "we could see them all standing there, their mouths dropped open. I could have sworn I saw people taking notes."

It was at this event in the Plast domivka that Petro Pyrih and the Holubtsi made their debut in the winter of 1979, playing for Andriivskyi Vechir. They'd jammed and fooled around as musicians before, practising in basements, church halls, and in a farm shed. At first it was just for "kicks," injecting Ukrainian words into songs by the Beatles, the Kinks, AC/DC and others but it soon became clear they'd hit on a formula with a lot of potential and appeal. When Plast provid-

ed them with an opportunity to perform, stipulating only that they sing in Ukrainian, the group jumped at the chance.

The community jumped on the group. The young people were thrilled, but a lot of older individuals were offended. Over the last year and a half, annoying comments have been directed toward members of the group as well as to their parents. Many have been trivial criticisms: directed at their use of English lyrics; their ostensible desecration of Ukrainian music (such as the punked up versions of Hory, Hory and Volya, and their use of a tryzub in the Pyrih logo — a punker kozak in dark glasses puffing on a pipe).

The greatest outcry has been against Czornyj's wearing the Plast odnostrii. Under strong pressure from outraged community elders, Pyrih's parents threatened to prohibit him from playing with the band unless the group dropped the odnostrii from their act. Czornyj received four irate calls after performing at the Ukrainian Week cabaret in the odnostrii. He has also been warned that he will be thrown out of Plast if he persists in wearing the odnostrii.

This constant haranguing has convinced Czornyj to reconsider using the odnostrii in his act. What started out as a "glmmick" has become too contentious for the band's liking, and Czornyj will be closing the odnostrii much to the disappointment of his audience. Petro Pyrih and the Holubtsi don't have any axes to grind — their greatest motivation is performing for the "fun" of it.

"We're not trying to put anything down," says Holowatyj. "We're not putting Plast down. In our generation no one takes it that way. But in the older generation I do kind of worry, only because they take it that way and it's being overblown."

It's precisely because of their use of readily recognizable elements of Ukrainian — North American life — the odnostrii the embroidered shirts worn with jeans and sneakers and the application of Ukrainian lyrics to songs like "Our generation" — that Petro Pyrih and the Holubtsi elicit such a strong sense of identification from their audience. Taken out of their everyday surroundings, the odnostrii, the byslyvky and the adaptations of Ukrainian melodies take on a new

significance. They serve, albeit in a thoroughly unorthodox manner, to reinforce one's sense of Ukrainianness.

Pyrih is experimenting in a relatively undefined field — that of Ukrainian-Canadian culture. Their attempts to synthesize elements of both traditions meet with approval from most young people. Yet many older people view the phenomenon warily, and in some cases, even with hostility.

"What the older people don't understand," says Holowatyj, "is that we're not trying to break with tradition. We are trying to update it. That's one problem I see with the Ukrainian community. There's very little compromise. They're so obsessed with themselves. Not everyone, but a lot of the community is so obsessed with all kinds of things. I'm not intimidated by pressure to me to be a Ukrainian. It's up to me if I want to marry another Ukrainian or not. I'm not intimidated by that kind of social pressure... That's why I think the idea of being Ukrainian is taken wrongly by a lot of youth today — because of the intimidation. It's up to us to continue on with various Ukrainian traditions but if no one's interested in them no one's going to do it."

Petro Pyrih and the Holubtsi are doing it — again, at the Ukrainian Week cabaret. Their dynamic, performance strikes a resonant chord with the cabaret audience. People are on the edge of their seats, or up on their feet dancing or straining for a better view. A table of older individuals get up at the end of the first set and head for the door. But before they can leave, Pyrih returns to do a quick encore and they linger in the doorway, craning their necks for one more look. Afterward, the group is approached by several enthusiastic members of the audience.

"It was really something," says Czornyj, "everyone congratulating us, telling us we were great. My little sister is our harshest critic. She was there with all her friends and they all thought it was terrific."

The impact of Petro Pyrih and the Holubtsi is undeniable. Their potential to galvanize the younger generation is obvious.

Holowatyj laments: "We've been subjected to a lot of criticism. Most of it unwarranted. If we start putting tryzub through our cheeks, then they can start worrying." Little likelihood of that... but then again.

Tze ye neshe pokolinnie.

Celebrating spring

Spring — the beginning of the life cycle — and rebirth of nature brings joy to all agrarian peoples. Among Ukrainians, it is the most honored and celebrated time of the year. The spring cycle of customs and rites which in the distant past began in early February and continued through May, is now concentrated around Easter. Only vestiges of the old customs remain, mostly in children's games and songs, and in tregmentary spring songs and dances such as

as *Heivky* or *heivky*, one of the most ancient forms of our peoples' oral literature, originated even before our ancestors developed a cohesive agricultural society. These ritual songs/poems were created by the people to explain their world view and affirm their belief in spirits and the souls of their ancestors. The awe inspired by the immensity of nature, her powerful forces and her unpredictable temperance, kindled in the people both joy and fear and a belief in the concept of good and evil forces. Nature, as understood by our pagan ancestors, had a soul that man could consciously influence and direct for his benefit. Through the use of magic, in the form of magical incantations and rituals, our ancestors attempted to cultivate good and drive away evil. This belief in the power of nature's forces and gods was held by the people of Ukraine for thousands of years, from the very origins of Ukrainian culture to the coming of Christianity.

Heivky are ceremonial-ritual poems/songs that are the main basis of the year's most important holiday — *Velykyi-den* (the Spring Equinox) — commemorating the rebirth of spring and the return of summer. The transforming powers of nature are invoked by the people through the use of *heivky* which call on light to overcome darkness, warmth to triumph over coldness, and spring's rebirth to eclipse the death

associated with winter. The success of these invocations then reinforced people's faith in their religion and their commitment to a dualistic world view.

Essentially, our pantheistic forebears with flattering songs to the powers of good within nature and asked the good spirits to protect them from all misfortune, calamities and dark forces. Even though the dark forces also demanded worship, the people praised them infrequently and approached them in a fearful manner. More often than not they simply attempted to keep evil away with the use of incantations.

These old poems, *heivky*, can be divided into two main categories with distinct features. Some are syncronic poems which combine songs, movement and pantomime, and are characterized by diversity and deep emotional motifs. Others are poems created not for beauty but for magical effectiveness, employing formula incantations with collective word-songs in combination with rhythm, gaming and dance designed to conjure up both good and evil so that they can then be utilized for the benefit of both individuals, and the community.

The word "*heivke*" derives from the word "*hay*" which means grove, as in ancient times these ritual songs and dances were performed in forest groves usually near a stream. The forest was regarded as an ideal setting for the ritual since it was considered to embody both good and evil, at the same time that it provided sustenance, in the form of animals (meat and fur), honey, nuts and fruits. Moreover, the water in the streams was seen as the giver of life and as a purifying agent.

Heivky were always performed by maidens, and young children of both sexes. Dressing up in their finest clothes and wearing wreaths of

(*Heivky* page 10)



Doremy Fasola's classical review



20th Century Ukrainian Violin Music. Boris Lyatoshynsky: "Sonata for Violin and Piano," op. 19 (1926); Victor Kosenko: "Two Pieces," op. 4 (1919); Leonid Hrabovsky: "Trio for Violin, Contrabass and Piano," (1964, rev. 1975); Yevhen Stankovych: "Triptych 'In the Highlands'" (1972). Eugene Grativich — violin, Virko Balev — piano, Guest Artist: Bertram Turetzky — contrabass. Orion Master Recordings, Inc. ORS 79331.

All of the music reviewed in this column so far was recorded in Eastern Europe. Usually, the discs were also produced there, although in rare instances they may have been re-issued, under an American label. Why have North American recordings of Ukrainian art music been ignored by this reviewer? Simply because they are incredibly rare. No, not in the sense that they are difficult to obtain — as a matter of fact, these few discs can be acquired quite readily. Under the present conditions it is simply very difficult to produce any recordings of Ukrainian art instrumental music. (How do you convince your favorite symphony orchestra to record L. Revutsky's *Second*

Symphony, or even his *First Symphony*, a much smaller work?) So necessity limits the courageous to small chamber works. And even when the disc has been produced, who is going to buy it?

Yet, despite these obstacles, there are some brave pioneers who are determined to pave the way for the recognition of Ukrainian accomplishments in instrumental music. Such are Professor Virko Balev (University of Nevada) and Dr. Eugene Grativich (De Paul University in Chicago), who collaborated to produce this remarkable record of 20th Century Ukrainian chamber music. In the Hrabovsky work they are joined by contrabass player, Professor Bertram Turetzky (University of California at San Diego).

The disc features a representative sampling of the works of four 20th century composers who have made an important contribution to Ukrainian art music.

Boris Lyatoshynsky (Borys Lyatoshyn'skyi) was an avant garde composer in the 1920s but later, under Stalin, was compelled to moderate his tastes and produce music that would have greater popular appeal. The *Sonate for Violin and Piano* shows us the young composer in his original prime. He combines the three divergent movements (*Allegro impetuoso*, *Tempo precedente*, *sostenuto e tranquillo* and

Lento-Allegro molto risoluto) with great skill to produce a coherent whole.

Victor Kosenko (Viktor Kosenko) is a more lyrical musician of the same period. Unlike Lyatoshyn'skyi, who also has orchestral and operatic works to his credit, Kosenko remained primarily a composer of chamber works. His *Two Pieces*, ("Dreams" — *Lento cantabile* and "Impromptu" — *Allegro esse*) reveal a young but accomplished musician who achieves considerable effects without having to resort to dynamic or tonal extremes.

Side two of the record features the works of contemporary composers. Leonid Hrabovsky is one of several young disciples of B. Lyatoshyn'skyi, who together form the "Kiev avant-garde." (One of the members of this group is Liudmyla Dychko, whose *Chotyry pory roku* was reviewed in last month's column. It should be noted that when the article was being written the reviewer was unaware that the composer is a woman, because of Melodiya's distressing habit of giving only the initials of composers' and performers' first names.) The *Trio* consists of three movements: I — M.M. 48, II — 208, and III — M.M.30. In this

(*Meister continued* page 10)

KOLUMN-EYKA



From the Zoshyt:

A. I'bo goes to a Ukrainian dance concert.

• Words to use in describing Ukrainian folk dance ensembles: colorful, innovative, dynamic, experimental, acrobatic, gymnastic, exciting, popular.

• Ukrainian dance as Canadian as the maple-leaf, beaver, Anne Murray and Laura Secord. More and more Canada chooses to represent itself to the international community through performance of Ukrainian dances. Hopak raises dust in Europe, Philippines, Japan, U.S.A., Australia... Africa and China soon.

• Words not to use in describing Ukrainian folkdance ensembles: avocative, pulsing, passionate, transfixing, shocking, emotional, haunting, art.

• Alexander Dovzhenko father of Ukrainian film, and the world cinema's first poet, shows Ukrainian folk dance in his film *Zemlia*. Let me try to describe the scene.

It is night, a warm summer night. The moon — full, bright and silver. The man is wearing the clothing of the 1920s Ukraine — no folk costume. He is returning home from a visit to his lover's house. (I remind you this is a *silent* film.) The moon pours down the dusty road. The man's step has a spring in it. And suddenly the man begins to dance. I strain to imagine the music but cannot. It doesn't matter. There is such joy and strength in his slow *prysyady...* such broad, good hearted humor. His face as I imagine it in the half dark, responds to every movement with relish. All around him swirls the dust raised by his boots. This man would never make it into one of our dance ensembles with their audiences of all — he is no dancer. Yet this man teaches me more about Ukrainian dance than any concert I've seen.

• The woman in Ukrainian dance has been reduced to a smiling, flirtatious, colorful backdrop for male gymnastics. There are no real, mature, felling, or powerful women's roles in Ukrainian dance repertoires. But we do know that married, mature and even elderly women, danced. These dances required speed in foot movement and involved strong rhythmic beat out with the heel, *na zakablukakh*. And, in all the ethnographic literature on the *vessilia* (wedding) there is constant mention of women's dances with "leaping and clapping" — a ritual form of dance. Perhaps artistic directors should read texts to *vesniyenko*, or listen to a fraction of the repertoires of the H.H. Veriovka Cherkassy or Lianok folk choirs — then maybe they'd have a different perspective on dance. After all, if you're doing a chorus line, then do a chorus line — otherwise, let's have the real Ukrainian woman's dance.

• Dance design? Unfortunately, Ukrainian dance has as yet to discover design. The graphic and symbolic are old and venerable traditions in Ukrainian art, but lamentably, art and dance don't talk to one another. I wonder how many artistic directors of dance ensembles have ever heard of Karafa-Korbut, Iakotowych, Dan'chenko, the Barezil' or Petryts'ki, to mention but a few. Costume, set and lighting design are still another frontier for Ukrainian dance.

• It is a question of passion — the dancer's passion. The dancer's ability to lose self in rhythm, motion, space and context. The choreographer's ability to visualize color pattern, expression; the ability to inform, to embroider. And the instructor, and the artistic director — what of their passion? To celebrate creation and tradition, wholly and holistically.

• Whatever happened to the men's line dance? The *arkani* belongs to this category of dance. The line dance best articulates the harmonious male society, it is the men's ritual. I am not referring to the ivy-league *pozunets* with all its competition and "boyish charm." No, I'm referring to broad powerful line bonded through a shared and articulated secret of step sequences. It is an awesome and potent dance. Now, we'd rather compete for the highest splits.

• Saturday night and the parish hall *tryshchyt*. Smelltown Saskatchewan surrounded by farms — a country wedding.... After two hours of polkas, waltzes and some twenty rock and roll, the orchestra strikes up a *kolomyjka*. The dance goes wilder. The whole place becomes a series of concentric rings dancing in ebullence. Someone tries a *prysyad*, but no one cares — as the concentric rings are the essence of the event. They are recreating. I hope you have the experience someday.

A.I'bo

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Mamonova

(continued from page 7)

themselves, which is especially true for divorcees. And I do not at all forget to defend these women and give them a chance to express themselves in the *Almanach*.

Dilefah: Is there any cooperation among the trade unions and the feminist movement? I'm referring to the Borisov group and the Khlebnov group. It was fascinating to discover that there are many women in these independent trade union movements. Have any women in these movements joined the feminist movement?

Mamonova: Yes, undoubtedly. Although, unfortunately I did not meet with all of these women. I do know a working woman from Moscow, and I know Lisnichenko who has worked in the trade union movement for a long time — it's called SMOT — well, she had intentions of publishing her articles in the *Almanach* but just as she was preparing to send me material, she was, unfortunately, searched. This was in the fall of 1978, and a lot of material was taken from her. So she couldn't send me any material for the *Almanach*.

Dilefah: Is she under arrest at the present moment?

Mamonova: No doubt she is in danger of being arrested — anyone who is searched risks being arrested sooner or later. It's true that she is not hiding although there are many women who are forced to go into hiding and not come home, but as far as I know she does not hide away.

Dilefah: Now, I would like to ask you a bit about history. You mentioned that when the first issue of the *Almanach* was published, feminists from France visited you in Leningrad. How was it that you came to meet these people? You did not get your feminist views from the West, true? Then how did you come to hold feminist views?

Mamonova: How did I get feminist views? Well, as I've said before, I was born a feminist, and, the whole atmosphere in which I lived contributed to this process of development and so when I first met with feminists in Leningrad shortly after the appearance of the first issue of the *Almanach*, and then when I met with the French feminists, it was a very festive occasion for me. I was very excited and discovered very many interesting ideas.

Haivky

(continued from page 9)

flowers on their heads, celebrants would, with joined hands, sing and weave their way to where the rituals were to take place. As there were many different songs, games and dances, each performance of *haivky* varied. This important ritual was celebrated on two major occasions, the first being the Calling of Spring, and then during a two-week period beginning on *Velykyi-den*.

As this summary of *haivky* is very brief and does not really do justice to this rich aspect of our Ukrainian folk heritage, may I recommend that interested readers have a look at Volume II of Professor Stefan Kylymnyk's comprehensive study *Ukrainskyi Rik u Narodnykh Zuchaiakh* (Winnipeg, 199). That entire volume is devoted to *haivky* and should be an indication of the depth and complexity of this area of Ukrainian folk custom.

held featuring performances of local talent, including a string ensemble, Classical Gas, the quintet, Suziyya, and vocalist Ola Choklan.

Prot. Petro Bilaniuk gave an informal talk Thursday afternoon on "The Role of the Church in Contemporary Ukrainian Society." Despite a strong critique of the Ukrainian psyche as perceived by him, Bilaniuk had little to offer in the way of a progressive outlook. He attacked the present role of the Ukrainian Church as a nationalist institution, lamented its lack of mysticism, and advocated a return to the traditional values of our spiritual heritage as required by the dictates of the Second Vatican Council.

A panel discussion held Thursday evening 12 February centered on the topic of Ukrainian youth organizations and their success in serving the needs and aspirations of today's Ukrainian Canadian youth. Panelists from SUM, SUMK, Plast, ODUM, UCY and the UNYF were represented defending their respective organizations against the onslaughts of a panel of questioners and audience participants. It appears that the Ukrainian community is blessed with six open-minded, forward-looking, in-tune organizations for our youth that are "non-sexist" (despite the segregation of youth according to sex within most of them), "non-exclusivist" (despite the prerequisite of the Ukrainian language in half of them), unhampered by a parent body (despite the presence of an older faction of participating individuals in all of them), and extremely progressive, ready and willing to meet, combat and triumph over the challenges of the present day. Certainly the rhetoric is improving. But in terms of concrete and tangible changes within the organization, few had much to say.

Friday 13 February saw a seminar by Professor Ed Burstynsky of the U of T Linguistics Department, entitled "A Sensible Approach to Ukrainian Dialects — Everything You Always Wanted to Know about the Ukrainian Language but were Afraid to Ask." Professor Burstynsky's basic message was that there is no such thing as literary Ukrainian, in spite of the fact that

many Ukrainians would contend that their own speech is "literary." Deploing "snobism" in language, Prof. Burstynsky encouraged those present to speak Ukrainian for Ukrainian's sake and not for that of pretention.

The cabaret, held Friday evening, was a crowning success. It featured the dynamic vocals of Taras Shipowick, the stirring chords of bandurist Peter Kosyk, and the hilarious comedy of Mike Bachinsky and Wally Teres. The highlight of the evening was the premiere of the punk of Petro Pyrih and the Holubtsi, who succeeded in shocking some, thrilling most, but captivating all. A tremendous performance, long overdue for *neshe pokolinye*.

Ukrainian Week ended with a zabava Saturday night 14 February. Introducing Edmonton's sensational "Dumke" to the east, the zabava provided the perfect climax to a successful week-long programme of exciting and enlightening activity.

Studies

the Department of Slavic Studies. The first of these is an extensive public relations effort. As Professor Jaroslav Rozymnyi, department head, put it, "We discovered that the general public knows very little or hardly anything about the university and individual departments. During the summer months this department's office is mainly concerned with advertising our programmes, and particularly, our off-campus courses... These days the university must... step down from its throne and go to the public. Learning of languages today is quite popular... There is a good market but salesmen have to go to these markets and do their homework."

Secondly, introductory off-campus language courses were introduced to tap a market — the general public — that would otherwise not register on campus. Thirdly, full-year courses were transformed into half-year courses. Finally, the programme in Ukrainian studies was revamped to suit current interests by introducing courses such as Ukrainian Rites and Rituals and Ukrainian

work Hrabov'skyi utilizes some of the devices of western music: concrete: slapping the piano lid, playing on open piano strings, untuning the contrabass, etc.

Levhen Stan'kovych is also a student of Liatoshyn'skyi, but his musical inspiration is more traditional — folklore, especially in the *Triptych* on this record titled "In the Highlands." The movements are "Lullaby" — *Andante con moto*, "Wedding" — *Allegro assai* and "Improvisation" — *Ad libitum*. Although this piece, more than any other on this record, reveals a folkloric base, it is still a very contemporary composition.

The album has excellent detailed notes on the composers — their times and their works — by Prof. V. Baley. For anyone who is interested in an unusual (to the conventional listener) aspect of contemporary Ukrainian musical culture, this disc is a must. We all owe a debt of gratitude to the producers of this album which will certainly round out every listener's understanding — if not appreciation — of modern Ukrainian music.

Mythology, and by modifying the literature programme.

The declining enrolment in Ukrainian studies will have far reaching effects on the Ukrainian academic community in the next decade or so. The age of tenured academics currently teaching Ukrainian studies is such that approximately 75 percent will retire in the next 5 to 10 years. Their retirement comes at a time when enrolment in Ukrainian studies is expected to be at a low point. If this occurs, enrolment numbers will not merit their replacement, and it is quite conceivable that a score or so of academic positions in Ukrainian studies will be lost. This loss comes at a time when the number of graduate students in Ukrainian studies is the highest it has ever been. In the next two to four years approximately a score of Ph.Ds in Ukrainian studies will come on the market. If universities are unable to utilize the services of these highly qualified young people, the calibre of teaching and research will suffer as a result. It is projected that in about 15 years there will be a substantial increase in demand for academic staff since, by that time, the children of the baby-boom generation will have reached university age. It is therefore essential that in the next period the research function in Ukrainian studies be expanded in order to avoid the loss of one generation of scholars, and that Ukrainian studies course enrolment be maintained in order to ensure that the generation of academics about to retire will not be the last generation in Ukrainian studies in Canada.

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SUSK

(continued from page 3)

Lysack forecasts the death of the program in Saskatoon within the near future, citing widespread apathy among Ukrainians in the province as the main reason for its decline. Others oppose the program because they are concerned that children will not become "properly" socialized if exposed to bilingual schooling.

Andriy Makuch, a veteran of promotional campaigns in support of bilingual education in Edmonton, described some of his experiences — through involvement with the program in Alberta. Makuch, who has excellent knowledge of the history and development of bilingual education in Alberta, Makuch excellently summarized some of the major issues which it faces as it is extended beyond the elementary level into the junior and senior high school levels. Makuch stated that "although some minor problems still have to be ironed out, the program is on a sure footing for now."

The situation in Manitoba also appears promising, according to University of Manitoba USC president Taras Maluzhynsky. The dramatic growth in enrolment in Ukrainian English programs in Winnipeg public schools since their introduction in 1977 has been a marked contrast to the slow growth in Alberta and the pathetic response in Saskatchewan. The discussion which followed Maluzhynsky's presentation focused on some possible explanations for the different responses in each of the three prairie provinces.

A critical overview of the contemporary Ukrainian music scene tracing the emergence of the pop-rock sound from its origins in the late 1960s to date, was presented by Daria Markevych. She argued that while the Rushnychok-style sound was a progressive development when it first appeared ten years ago, it has since been imitated to death and there is a crying need for new, creative directive in Ukrainian music. She cited Taras Shipowick's recent album as a good example of the kind of experimental avant-garde music which should be attempted by other musicians.

Ukrainian-Canadian culture today is more a ritualized repetition of existing cultural forms than a dynamic, creative vehicle for the expression of culture, according to David Lupul. In a presentation on the state of Ukrainian-Canadian culture, Lupul claimed that most cultural presentations — whether of dance, music or art — lack the essential elements of creativity and professionalism required to break into the cultural mainstream of Canadian society. Much of Ukrainian culture in Canada is still part of the "Sunday afternoon Ukrainian concert syndrome" which attracts audiences on the basis of a sense of patriotism rather than its intrinsic merit.

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there would no longer be a cultural environment within Canada to help support and develop it.

The remainder of the conference was devoted to SUSK business and future directions. After spending some time discussing plans for the upcoming SUSK Congress in Toronto, the conference heard reports from members of the local clubs and from members of the SUSK Executive.

Two members of the Executive formally submitted their resignations at the conference — Wasyli Bilinsky, Vice President East (Laurentians) and Daria Markevych, Executive Co-ordinator. In a letter submitted to the conference, Bilinsky cited other commitments which prevented him from fulfilling his role as a representative of eastern SUSK clubs on the National Executive. Markevych's resignation was based on her inability to serve as an effective Executive Co-ordinator in Edmonton while the core of the National Executive is in Toronto.

There was no indication that either resignation was related to Mykhailo Maryn's resignation as president last January.

Time was also allotted to discuss the recent resignation and return of Mykhailo Maryn to the SUSK presidency. Serious confrontation was avoided during this session largely due to the informal discussions and politicking that had gone on outside the conference sessions. When asked how the Maryn affair was handled at the conference, one delegate stated: "Maryn might have gone out of his way to 'mend his fences' — to a certain extent he was successful; but some people are still very cynical about the resignation."

Another delegate argued that "by the time Maryn's

resignation came up on the agenda most of the delegates had resolved their differences and there really wasn't much to talk about. I guess most of the heavy stuff was handled in the backrooms where the major actors came to terms with each other."

Many of the delegates agreed that the Saskatoon Western Conference had been the most productive in this academic year. Although no concrete proposals or resolutions were proposed, the sessions did serve to educate students and provide an opportunity for people to meet and discuss issues of common concern. SUSK President Mykhailo Maryn commented, "The conference was successful in reaching its objectives and I think we handled some very controversial issues. Through the various sessions, we came to realize that the Ukrainian community is behind the rest of Canadian society and that we have to start changing things."

While some of SUSK's eastern clubs were well-represented at the Saskatoon conference, sparse attendance by the members of the host club and a lack of representation from its sister club in Regina left SUSK Executive members scratching their heads. As one Western Canada delegate bluntly stated, "I think that some people don't see the relevance of SUSK as an (umbrella) organization in the West."

The last in the series of SUSK regional conferences will be held in Ottawa, scheduled for the weekend of June 5-7. The conference will be hosted by the Ukrainian Students' Federation of Ottawa and will be the final meeting before the 22nd SUSK Congress in August.

Letters

(continued from page 2)

to prepare on the January events; and although most of the people involved responded with constructive criticisms in written statements, M. Maryn chose not to offer any comment.

We remain disappointed with the failure of M. Maryn and the National Executive to provide a fuller explanation to the SUSK membership of the resolution of this affair. More specifically, we are still waiting for a policy statement on how the executive is interpreting the quorum clause in the SUSK constitution, and for a clear indication that democratic majority decisions will be respected in future disputes. — eds.]

We would like to comment on the cartoon on the cover of the January - February issue of Student. The cartoon conveys the impression that there was personal malice between SUSK President Mykhailo Maryn and the artist, John Stanko, or that the artistic value of the poster was in question. We would like to state that such was not the case. At no time was there any antagonism between these two individuals nor were the artistic merits of the poster an issue. As such, the cartoon is misrepresentative and does not contribute to a greater understanding of this matter.

Sincerely,
Dana Boyko
Sonia Maryn
John Stanko
Toronto, Ontario.

Ret Sends Ya

(continued from page 8)

CICYK's true abilities. Nice, but nothing new or special.

On the production end, KVITKA is nearly flawless. Hiring studio musicians for the project was likely an expensive proposition but well worth the cost. In strong clear arrangements they provide a mellow backdrop to CICYK's sterling performance. And a tastefully designed fold-out album jacket enhances an already-sold package.

In sum, a superb effort. KVITKA CICYK shows there are still directions to be explored in the realm of stylized Ukrainian folk music, and she does it with style and class. Listening to this album leads one to imagine what CICYK could do with a repertoire of original material. Who knows, maybe next time? Meanwhile, put KVITKA on the turntable, then relax and enjoy... on the RET SENDS YA 4 STAR RATING SCALE... KVITKA scores ***.

NEXT ISSUE::: Difficult to make promises but more likely than not, RET SENDS YA faces off against RUSHNYCHOK VOLUME FIVE.

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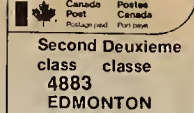
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